

©CIL 20726 C

*Light in Hall - up to last
floor, as Watchman's out*
"AFTER DARK."

Written for the screen
by J. F. Natteford.

BILLY FISK

CHARLES HUTCHISON

"Little Eva" Nelson

Dapper Jack Clark

A crook

Another crook

THE GIRL

Tewson, the butler

The Uncle

The Aunt

The policeman

Motorcycle Cop

Taxi Driver

*Play - entrance
to Harry
Begins*

Extra Room for Crooks -

*Added scenes Crooks going
first - and down*

*For services try for long shot
looking down*

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1. EXT. CITY STREET FADE IN MEDIUM SHOT MOONLIGHT EFFECT
Hutch enters shot, comes to closeup, lights cigar, and
exits past camera.
2. EXT. APARTMENT HOUSE CORNER Medium shot.
Hutch walks briskly around corner.

Continue action with scene marked 7.
Note: Girl screams to attract his attention, but
not at the top of her lungs.

Four
All way Crooks run from
where they left girl hanging.
One goes to tell Head Crook

In Room Head Crook speaks of
keeping girl in position and
working on job - not for nothing

7. ✓

EXT. APARTMENT HOUSE Full shot.

Girl poised on top of ladder turns and looks down to see if everything is O.K. as Hutch enters around the corner of the street. Crooks, instantly alarmed, desert the ladder they are holding and run. Hutch, surprised, stops, looking after the crooks.

8. ✓

EXT. APARTMENT HOUSE Close shot if possible.

Showing girl as ladder slips out from under her and, falling, she catches the ledge of the window and hangs from it.

9. ✓

EXT. ~~APARTMENT HOUSE~~ CITY STREET

Shot from Hutch's angle showing crooks running around corner and ~~via~~ disappearing.

10. ✓

EXT. APARTMENT HOUSE MEDIUM SHOT

Continuing action of No. 8, ladder falling and crashing down on sidewalk. Hutch looks at ladder, then up to see who was on it, sees

11. ✓

EXT. APARTMENT HOUSE Window, Hutch's angle

Girl hanging from window ledge. She looks down, terrified.

12. ✓

EXT. APARTMENT HOUSE Medium shot, Hutch and ladder.

He crosses to ladder hastily and picks up piece, establishing that it is broken. Looks around, across street, and sees

13. ✓

EXT. OPPOSITE APARTMENT

Flash flagpole at window and halyards.

14. ✓

EXT. APARTMENT HOUSE Close shot Hutch.

As he turns face up to the girl and tells her to hang on, that he'll save her. He runs out of scene.

- 15 EXT. APARTMENT HOUSE Close shot girl.
Hanging on with grip of terror, looking down, across at
Hutch, etc. Make enough for cutting insurance.
- 16 GLASS SHOT
Hutch climbing opposite building to flagpole.
- 17 EXT. ANOTHER STREET Medium shot.
Crooks run into shot, look back, realize that they are not
pursued, and stop. They talk, looking back.
Decide to go back and see what happened to girl. Start back,
exiting.
- 18 GLASS SHOT
Hutch's swing across the street. He alights on window
ledge to which girl is clinging.
- 19 EX INT. BEDROOM NIGHT EFFECT CLOSE SHOT OUT OF WINDOW
Hutch holding to frame of window with one hand and holding
ropes in other. He looks down to girl hanging. At his
command, whispered, she takes hold of his ankles.
- 20 GLASS SHOT
Hutch swings back from window, swings back and forth with
girl clinging to ankles, then goes down rope to ground.
As girl reaches ground she collapses
collapse
- 21 EXT. APARTMENT HOUSE CORNER Medium shot.
Crooks as they enter and look around cautiously. They see
- 22 EXT. APARTMENT HOUSE Their angle.
Long shot Hutch bending over the girl, who has collapsed.

- 23 EXT. APARTMENT HOUSE CORNER Close shot crooks.
One of them makes a threatening gesture and starts forward.
Clark holds him back, pointing to
- 24 EXT. APARTMENT HOUSE Close shot, crooks' angle.
Hutch helping the girl to her feet. She clings to him,
trembling with fear. He soothes her.
- 25 EXT. APARTMENT HOUSE CORNER Close shot.
Clark and men watching. Clark smiles, it's all right, he
motions his two men back, and keeps on watching.
- 26 EXT. APARTMENT HOUSE Close shot Hutch and girl.
He soothing her. She takes a step forward, collapsing on
his chest. He holds her gently.
- 27 EXT. APARTMENT HOUSE Closeup girl.
Quite alert and keen as she looks over Hutch's shoulder
at
- 28 EXT. APARTMENT HOUSE CORNER Close shot Clark, her angle.
He smiles and nods encouragingly.
- 29 EXT. APARTMENT HOUSE Closeup girl.
Continuation of 27. She waves him back with her hand.
"Don't butt in -- leave this to me." Quite bossy about it.
- 30 EXT. APARTMENT HOUSE CORNER Close shot Clark.
Continuation of 28. He nods, takes the office to beat it,
and slips out of sight around corner.
- 31 EXT. APARTMENT HOUSE Close shot Hutch and girl.
Seeming to realize that she is in his arms, she starts back
from him. He is relieved to escape from such intimate contact.
She looks down, gasps, and begins unpinning her skirt.

32

EXT. APARTMENT HOUSE Medium close shot both.
Hutch turns modestly away and lights a cigarette. The
girl looks at him gratefully while she drops her skirt.
When it is down, she crosses to him. He turns and asks

TITLE

"ARE YOU QUITE ALL RIGHT NOW?"

She nods. Holds out her hand and says, watching him keenly:

TITLE

"HOW CAN I EVER THANK YOU?"

She finishes title, watching him keenly.

33

EXT. APARTMENT HOUSE Closeup Hutch.
Getting over boyishness and chivalry as he says with
impulsive smiles

TITLE

"IF I HADN'T SAVED YOUR LIFE, I'D SAY IT WAS NOTHING."

He finishes the title, smiling.

33

EXT. APARTMENT HOUSE SEMI CLOSEUP BOTH.
Girl gets the title and smiles. Decides from her appraisal
of him that he is really generous and ~~with~~ chivalrous.
She says:

TITLE

"I SUPPOSE YOU'RE WONDERING HOW I CAME TO NEED YOUR HELP?"

She finishes the title and he nods. Impulsively she takes
his hand.

34

EXT. APARTMENT HOUSE Medium shot both.
Girl takes his hand and leads him to steps of apartment house.
They sit down.

35 EXT. APARTMENT HOUSE STEPS Close shot both.
The girl looks off, apparently collecting her thoughts, really thinking what sort of stall to hand the boy. He looks at her and asks "Well?" She says:

TITLE "LET ME TELL YOU THE OLD, OLD STORY OF A GIRL WHO WAS VERY YOUNG -- AND A MAN WHO MADE HER CARE."

He nods. She goes on:

TITLE "THAT WAS A YEAR AGO. SHE WROTE HIM LETTERS -- LETTERS SO INNOCENT THAT THEY MIGHT SEEM -- OTHERWISE. LETTERS THAT THREATEN TO WRECK THE GIRL'S HAPPINESS -- NOW."

Hutch nods wisely.

36 EXT. APARTMENT HOUSE STEPS Closeup girl.
She says slowly:

TITLE "I AM THAT GIRL. HE WILL GIVE BACK THOSE LETTERS ONLY AT THE MAN I LOVE NOW -- THE MAN WHO WANTS TO MARRY ME."

She finishes the title. Gulps. Her eyes grow bright with unshed tears, her lip trembles -- she is very appealing.

37 EXT. APARTMENT HOUSE STEPS Closeup Hutch.
Seeing her distress and affected by it. His jaw sets sternly and he says:

TITLE "WHERE ARE THOSE LETTERS?"

He finishes the title.

38 EXT. APARTMENT HOUSE STEPS SEMI CLOSEUP BOTH.
Hutch finishes the title. The girl's face lights up with hope at his words. She turns to him, radiant, excited, and says:

TITLE "YOU'LL GET THEM?"

Hutch nods. She says:

TITLE "THEY'RE IN A DRAWER OF THE LIBRARY TABLE -- A PACKAGE OF LONG ENVELOPES."

He says "I'll get them, all right."

39 EXT. APARTMENT HOUSE STEPS Medium shot Hutch and girl. They rise. With a thankful gesture, she extends her hand. He presses it and exits. She watches him cross the street, one hand pressed unconsciously to her heart, smiling with gratitude.

40 GLASS SHOT
Hutch goes up side of opposite building.

41 EXT. APARTMENT HOUSE STEPS Closeup girl. Watching him, goes from smiling to serious as he climbs up building, gasps as he does the swing across, etc. Make enough for any necessary cuts.

42 EXT. GLASS SHOT Hutch does the swing across the street.

43 INT. BEDROOM Close shot at window. DARK ROOM
As Hutch lands on the window ledge, catches window, and comes into room toward camera.

44 INT. BEDROOM FULL SHOT LIGHT EFFECTS
Action of Hutch crossing darkened room from window. He strikes table with vase of flowers on it, and table falls. He catches vase as it falls. While with vase in one hand he is trying to pick up table, the lights go up, revealing girl in bed, one hand on light switch, with a revolver in the other.

Recommend shooting these angles: Medium shot silhouette of Hutch coming from window. Light from window in b.g. Table in f.g. Lights come up as he bends over with vase in hand. He startled, looks sees girl in bed with revolver.

Closeup girl rising in bed as she hears crash of table, putting on lights, and holding revolver.

Full shot of both.

Either closeup might cut very effectively or might be blah. Best take out plenty of insurance.

45 INT. BEDROOM Close shot girl in bed.
She says "Hands up!" emphasizing it with revolver.

46 INT. BEDROOM Closeup Hutch.
As his hands go up. He is amazed and chagrined at being caught. Forgets large vase of flowers in his hand, and as he raises his arm, water spills from the vase, wetting his hand and sleeve. Play for comedy.

47 INT. BEDROOM Full shot both.
Girl thinks what to do next. Hutch admires her.
(Note to actress playing girl: If you are well advised you will not wear a great many bulky things under the nightie. Most actress' failure to look attractive in nighties is due to too much padding.) She gets his eye on her and flushes. Tells him "Turn around". He does so, still holding the vase. She slips out of bed and into a lacy peignoir or wrap. Keeps him covered while she does so. Then crosses to 'phone in 'phone dock near bed.

48 INT. BEDROOM Closeup girl.
She speaks title into 'phone:

TITLE "POLICE STATION, QUICK."

and keeps Hutch covered meanwhile.

49 INT. BEDROOM Closeup Hutch.
His gasp of amazed horror as he hears her. He still supports the big vase of flowers in one hand. Turns and makes an appealing gesture toward the girl with his free hand.

50 INT. BEDROOM Close shot girl at 'phone.
She gets his gesture, and by way of answer menaces him sternly with the revolver. Then speaks into 'phone:

TITLE "THIS IS APARTMENT 24, AT TEN FOURTEEN RIVERSIDE DRIVE.
I HAVE JUST CAUGHT A BURGLAR. SEND AN OFFICER AT ONCE."

She concludes the conversation and hangs up.

51 INT. BEDROOM Medium shot on both.
Hutch's face blank with apprehension as she hangs up.
She crosses to chair about ten feet from him, acting warily
and cautiously, and holding gun on him always. Sits down
to wait for the cop. Hutch still holding the vase says:

1 TITLE "IT'S GOING TO BE PRETTY HARD ON ME TO GO TO JAIL FOR THIS."

The girl gets the title and shows no mercy as she replies:

1 TITLE "YOU SHOULD HAVE THOUGHT OF THAT BEFORE YOU BECAME A BURGLAR."

Hutch gets the title, the word Burglar puts an idea in his
head. He decides to play the part in hopes of getting off
and says:

2 TITLE "HONEST, YOUNG LADY, THIS IS MY FIRST FALSE STEP."

He finishes the title hopefully.

INT. BEDROOM Closeup girl.

Virtuous disdain on her face as she says:

2 TITLE "I DON'T CARE TO HEAR THE STORY OF YOUR LIFE."

She pauses, then continues:

2 TITLE "I DON'T BELIEVE YOUR WIFE AND SIX CHILDREN ARE STARVING."

Another pause, and she finishes:

2 TITLE "AND I'LL BE PERFECTLY DELIGHTED TO SEE YOU GO TO JAIL FOR
YEARS AND YEARS."

She finishes, and we know that he is never going to talk his
way out of this scrape.

3 53 INT. BEDROOM Medium shot both.
Hutch looks at her, not with guilt, but admiring her spunk and
her stand. He says:

TITLE "WELL, IF YOU WON'T LET ME OFF -- CAN I PUT THE XXX VASE DOWN?"

She nods. He crosses to table and sets the vase down,
spilling more water on his hand. Delighted to stop posing
as Liberty enlightening the world, he forgets the construction
she might put on his action as he reaches for his hip pocket.
She fires. He winces. (individual closeups). Looks down at
hole in sleeve of his dinner coat. She motions his arms up.
His hand comes up from hip pocket with handkerchief.

54 INT. BEDROOM Closeup girl.
She makes an impulsive gesture of pity and exclaims:

TITLE "I'M SORRY!"

She finishes the title pityingly.

55 INT. BEDROOM Medium shot both.
Billy wipes his hands with handkerchief and says urbane-ly:

TITLE "DON'T APOLOGIZE -- IT WAS MY MISTAKE."

He finishes the title smiling. The girl is rather non-plussed at his finished manners, rather doubtful of herself as she looks at him.

55A *Hall May Butler*

56 INT. LIBRARY ~~Closeup of Butler~~ FULL SHOT.
Lights are on and butler, in dressing gown and pajamas, stands with hand still on switch. He looks around, scared to the point of passing out, and crosses to bedroom door which is closed. His hands trembling violently.

extra shot of Butler

57 INT. LIBRARY ~~Close shot at bedroom door.~~
Butler's trembling hand comes in and knocks.

58 INT. BEDROOM Full shot.
Girl and Hutch as before. She hears knock and says "Come in." Door opens and Hutch smiles at the Butler's terror. Butler stops short in the door at seeing the others.

59 INT. BEDROOM Close shot girl and Hutch.
Girl says to butler:

TITLE "I'VE JUST CAUGHT A BURGLAR, TEWSON. BE READY TO ADMIT THE POLICE."

She finishes the title. The word Police cues Hutch to worry again.

60

INT. BEDROOM Close shot butler.
His eyes fairly popping out with fright and horror as he looks at Hutch. He nods, turns, and scuttles with frightened haste out of the door. (He wears sideburns and much dignity along with his pajamas.)

60A

Hellaway Butler

61

INT. BEDROOM Medium shot girl and Hutch.
Hutch worrying about police, looks after departing butler and realizes that cops will soon be there. Decides to make a final appeal. He says:

1 H

TITLE "PLEASE LISTEN -- LET ME TELL YOU WHY I CAME HERE."

The girl gets the title and says with an impatient gesture:

1 B

TITLE "BUT I KNOW WHY YOU CAME HERE -- TO STEAL A FORTUNE I WAS FOOLISH ENOUGH TO LEAVE IN THE HOUSE OVERNIGHT."

Hutch gets her title and makes a protesting gesture. He

2 H

TITLE "NOT TO STEAL -- ONLY TO KEEP YOUR HUSBAND -- OR BROTHER -- FROM WRECKING THE LIFE OF A GOOD GIRL."

He finishes with apparent sincerity.

62

INT. BEDROOM Closeup girl.
Puzzled as she takes his title. She says:

2 B

TITLE "BUT I HAVE NO HUSBAND OR BROTHER."

She finishes.

63

INT. BEDROOM Medium shot girl and Hutch.
Hutch puzzled too. He asks "You have no husband or brother?"
She says "No." He says:

3 H

TITLE "THEN THERE ARE NO LETTERS IN THE DRAWER OF THE LIBRARY TABLE?"

He is beginning to realize that all is not right. That the little girl outside may not have been on the level.

64 INT. BEDROOM Closeup girl.
Puzzled too. Still holding the gun on him, however.
She says:

3 B TITLE "LETTERS? DON'T YOU KNOW THAT THERE IS FIFTY THOUSAND
DOLLARS WORTH OF BONDS IN THE DRAWER OF THE LIBRARY TABLE?"

Puzzled, but cautious. Still, she knows now that he
may ~~have~~ have been the victim of a mystery.

65 INT. BEDROOM Medium shot both.
Hutch exclaims "Oh!" The girl crosses nearer to him.
Hutch asks:

TITLE "~~FIFTY THOUSAND DOLLARS~~"

The girl nods. Hutch says (unconsciously lowering his arms)

4 H TITLE "AND SHE HAD SUCH INNOCENT EYES!"

The girl, mystified, asks "Who?" Hutch replies:

TITLE "THE GIRL WHOSE LIFE I SAVED -- THE GIRL WHO WAS TRYING TO
GET IN AT YOUR WINDOW."

The girl, frowning, says:

4 B TITLE "TELL ME ABOUT HER."

Hutch takes a step nearer her.

66 INT. BEDROOM Close shot Hutch and girl.

As Hutch begins his story "I was walking along the street
and I heard a ladder fall. A girl was hanging to your window
ledge -- " The girl, nodding. The revolver dropping toward
the floor in her tired hand.

67 EXT. CITY STREET NIGHT OPPOSITE APARTMENT HOUSE
First girl and three men in full shot standing under
tree or lamp post and looking cautiously around as they
talk.

TITLE DAPPER JACK CLARK KNEW EVERYBODY WHO HAD MONEY -- AND "LITTLE
EVA" NELSON FOUND OUT WHERE THEY KEPT IT.

68 EXT. CITY STREET NIGHT CLOSE SHOT GIRL AND CROOK LEADER
Looking at each other as they wonder what has happened.
They turn and look across at the apartment house.

69 EXT. APARTMENT HOUSE NIGHT
Flash apartment house with light in girl's bedroom window.

70 EXT. CITY STREET NIGHT CLOSEUP JACK AND EVA
They look from apartment house back at each other. Eva
says:

TITLE "THERE'S BEEN NO MORE SHOOTING -- AND THE FISH DIDN'T GET
AWAY. I'M AFRAID SHE KILLED HIM."

Jack gets the title and sneers:

TITLE "WHAT IF SHE DID? THE BONDS ARE STILL THERE -- AND AS SOON
AS THAT LIGHT GOES OUT, I'LL SHOW YOU HOW TO GET 'EM."

Eva says "All right, you show me." and they continue talking.

71 INT. BEDROOM Close shot girl and Hutch.
He finishes his story of how he came to get into the bedroom
to help out the little, heartbroken girl who had been wronged.
The girl, smiling, says:

TITLE "YOUR DESCRIPTION FITS MY ~~MAKIN~~ NEW MAID -- WHO DISAPPEARED
THIS EVENING JUST AFTER I CAME HOME WITH THE BONDS."

Hutch gets the idea and sees it all now. He exclaims:

71 Cont'd

TITLE "AND AFTER I SAVED HER LIFE, SHE TOLD ME A SOB STORY AND MADE A CROOK OUT OF ME!"

He finishes the title. The girl smiles. He smiles sheepishly like a boy caught stealing watermelons. She laughs. He laughs.

72

INT. BEDROOM Full shot.
She lays down the revolver and indicates the door. He says "You're letting me go?" She nods. He thanks her. They cross to the door and pause there.

73

INT. BEDROOM CLOSE SHOT HUTCH AND GIRL AT DOOR.
Now that he can go, Hutch likes the girl so well that he isn't in a hurry. He looks back at the open window, to her waiting for him to go, and says:

TITLE "AREN'T YOU AFRAID THEY'LL MAKE ANOTHER ATTEMPT?"

She gets the title and smiles as she says:

TITLE "I'M ^{good at} ~~QUITE~~ ABLE TO CATCH ^{my} BURGLARS, YOU KNOW."

She has certainly proved it beyond argument. He nods, but doesn't go.

74

EXT. CITY STREET SAME AS BEFORE
Crooks hear someone coming and shrink back into shadows. Cop walks through toward apartment house, quickly.

81 INT. BEDROOM MEDIUM SHOT. Butler in background.
Girl is just taking off Hutch's coat as she hears butler;
she turns and says:

TITLE "IT SEEMS THAT I'VE SHOT MR. FISK. BRING A BASIN OF WATER,
TENSION."

Butler gets the title, but doesn't know what it is all about.
He asks "Indeed, Miss?" The girl repeats the order and
the butler exits, dumbly wondering. Girl tosses the coat on
the bed and turns to Billy.

82 INT. BEDROOM Close shot.
Girl rolls up Billy's sleeve and ~~exposes~~ exposes a tiny
red scar where the bullet has just grazed Hutch's arm.
This brings them into very intimate contact. He is enjoying
having her so near him. She asks for his handkerchief and
wipes away the trickle of blood. He tells her it's really
nothing. She looks up and he smiles. She smiles too.
~~She looks up and he smiles. She smiles too.~~ She ties it around the arm.

83 INT. BEDROOM Closeup arm, handkerchief, her fingers.

84 INT. BEDROOM Close shot both.
She fumbling with the handkerchief and he smiling at her.
She remarks to cover her delightful confusion:

TITLE "WHAT A STRONG ARM YOU HAVE -- IT WILL HARDLY GO 'ROUND."

Hutch gets the title and smiles as it suggests wise cracks
which he must not make. She finishes tying it and rolls down
his sleeve over the spot. There is just a little fleck of red
on the outside of the sleeve. He thanks her, while she is
buttoning the sleeve. Of course, he might have rolled it down
himself, but that would spoil the situation.

85 INT. BEDROOM Medium shot.
Girl buttoning his sleeve as before, standing very close to
him. Butler appears in door and says:

TITLE "I'VE BROUGHT THE WATER, MISS -- AND THE OFFICER."

He has the basin in his hand. Hutch and the girl start
apart as the officer brushes past the butler and enters.

86 INT. BEDROOM Close shot cop.
A hard guy, a crook chaser, an unbribable. He grimly takes out a pair of handcuffs from his pocket and starts toward Hutch.

87 INT. BEDROOM Medium shot.
The cop starts for Hutch with the handcuffs. Hutch worried. The girl steps forward and intercepts the cop, saying:

TITLE "I MADE A MISTAKE, OFFICER. THIS GENTLEMAN ISN'T A BURGLAR."

The cop stops, looking at her doubtfully. She smiles for his benefit and takes a step toward the door, saying:

TITLE "SO SORRY TO HAVE TROUBLED YOU."

The ~~inhibitions~~ cop looks after her grimly. She pauses near the door and ~~waits~~ waits for the cop to exit. Billy and Butler both watching. The cop looking at the girl, but doing nothing. The girl says pointedly:

TITLE "GOOD-NIGHT, OFFICER."

The ~~xx~~ cop sniffs grimly, if he can, at her stalling. He is not to be gotten rid of so easily. He looks around the room -- at Billy in his shirt sleeves, at the coat on the bed, and then to the girl in her night robe. He crosses to her.

88 INT. BEDROOM Close shot cop and girl.
Cop comes up to girl, looks her right in the eye, and says:

TITLE "THIS GENTLEMAN ONE OF THE FAMILY, MISS?"

Jerking his thumb at Hutch. The girl shakes her head. The cop asks:

TITLE "FRIEND OF YOURS?"

She nods. Says:

TITLE "HE'S QUITE ALL RIGHT, OFFICER."

The cop gets the title and grunts:

TITLE "SO YOU DON'T MIND HIS ENTERIN' YOUR BEDROOM LONG AFTER MIDNIGHT"

The girl gets the title and gasps. ~~Black flashback black flashback~~

89

INT. BEDROOM Closeup Girl.
Her start of alarm at this question. Her horror as the situation dawns on her. In trying to shield Hutch, she has compromised herself. She looks at Hutch.

90

INT. BEDROOM Closeup Hutch.
His start of horror as he realizes that the girl's trying to let him off has cost her, perhaps, her reputation.

91

INT. BEDROOM Medium shot.
The cop asks the girl some question. Hutch crosses to interfere. The cop sees him coming and motions him back with his club, telling him to keep out until he's called for. Hutch, not liking to start a riot in the girl's bedroom, and realizing that such a riot won't do her any good, crosses back

92

INT. BEDROOM Close shot girl and cop.
Cop turns grimly to the girl. She stammers some explanation which does not convince him. He says:

TITLE "WHERE ARE YOUR FOLKS?"

She says:

TITLE *My friends are*
"THEY'RE SPENDING THE EVENING WITH SENATOR TRELBURST."

The cop nods and says grimly:

TITLE "I SUPPOSE THEY WON'T CARE WHEN THEY LEARN HOW YOU'VE BEEN ENTERTAININ' CALLERS?"

The girl is insulted. She glares at him indignantly. The cop says:

TITLE "YOU GOT YOUR CHOICE, YOUNG LADY. YOU CAN CHARGE THIS GUY WITH BURGLARY -- OR LOSE YOUR REPUTATION."

He finishes with conviction. The girl gasps, wilts, and begins to cry after a moment's dramatic indecision. She cannot make up her mind to charge Hutch with crime.

INT. BEDROOM Close shot. Hutch and butler.

INT. BEDROOM
He sees the girl's plight and realizes how serious it is.
The cop is right. But -- a way out presents itself -- a way
suggested by the girl's folks title for the cop.
Acting on the spur of the suggestion, Hutch takes out wallet,
snatches a handful of bills from it, and shoves them into the
butler's palm. Exits toward cop and girl.

INT. BEDROOM Medium shot. Cop and girl in foreground.

INT. BEDROOM Medium shot. Cop and girl in foreground. Hutch leaving Butler, who looks after him, then back to money, smiles with delight and amazement mingled as he shoves the money into his pocket. Cop looks up from the crying girl as Hutch steps up to him. Hutch says:

THESE ARE THE NAMES OF THE PEOPLE WHO WERE
KILLED IN THE BOMBING OF THE CITY OF BIRMINGHAM

TITLE "IT'S QUITE ALL RIGHT FOR ME TO BE HERE, OFFICER. I'M HER
HUSBAND."

The cop looks distrustfully at Hutch, cynically, as though wondering what lie will be sprung next.

INT. BEDROOM Closeup girl.

INT. BEDROOM Closeup girl.
Amazement on her tear stained face as she raises it from her
arms.

INT. BEDROOM Close shot cop, Hutch, girl.

Hutch indicates the girl and says:

TITLE "YOU SEE, THE YOUNG LADY'S ^{Family} PARENTS DISAPPROVED OF ME -- SO WE SLIPPED OUT QUIETLY THIS AFTERNOON AND WERE MARRIED."

The cop raises his eyebrows. Hutch goes on, quite convincingly:

TITLE "AND WHEN I LEARNED THAT THEY WERE TO BE AWAY THIS EVENING,
I COULDN'T RESIST THE TEMPTATION OF VISITING MY -- MY WIFE."

The cop swallows. Hutch goes on:

TITLE "WHO, NOT EXPECTING ME, MISTOOK ME FOR A BURGLAR."

96 Cont'd He finishes solemnly. Slowly and deliberately the cop turns from him and looks at the girl, questioningly. She looks at Hutch, who nods encouragingly. Seeing that they can get rid of the cop by making him believe this, she nods. The cop looks at both of them unbelievably, and crosses toward the butler. Both of them watch him out. (Hutch crosses to girl as cop exits.)

97 INT. BEDROOM Close shot. Hutch crosses to girl as cop exits toward butler. Hutch and girl watching, tense, as scene follows between butler and cop.

98 INT. BEDROOM Close shot cop and butler. Butler has taken money out of his pocket and is counting it as cop enters to him. Cop asks and butler starts, looks up, and guiltily shoves money back in pocket. Cop says:

TITLE "WHAT'S THE ~~NEW~~ TRUTH ABOUT THIS? ARE THEY MARRIED?"

Butler gets the title and says, with assurance now that he knows how much money he got:

TITLE "OF COURSE THEY ARE MARRIED. I WAS THEIR WITNESS, SIR."

The cop gets this and is inclined to believe the story. He asks the butler; with sudden cross-examination tactics:

TITLE "SO YOU WERE THEIR WITNESS? WELL, WHAT'S HIS NAME?"

The butler, ~~affixed~~ getting the title, realizes that he doesn't know. Shows horror as he realizes that he can't answer the question. The cop asks again

TITLE "WHAT'S HIS NAME?"

The butler looks around, stalls, and pretends deafness.

99 INT. BEDROOM Close shot girl and Hutch. Watching cop and butler. They start and look at each other in fear when cop asks what's his name. Both show comedy fright.

100 INT. BEDROOM Close shot cop and butler:
Cop shouting the question at the butler. Butler puts his
hand to his ear and cop bellows into it:

TITLE "WHAT'S HIS NAME?" (big capital letters.)

Butler shakes his head and says "I can't hear you, sir."
Cop turns away in disgust.

101 INT. BEDROOM Full shot.
Cop turns from the butler and crosses to Billy and girl.
The cop suspicious and they worried. Butler follows.

102 INT. BEDROOM Medium shot all four.
The butler looks apologetically at Billy. Billy yawns, takes
out his watch, looks at it, and says:

TITLE "TIME TO RETIRE."

with a meaning glance toward the butler. The butler instantly
smiles. ~~Then cop says~~ Turns to the cop and says:

TITLE "THE GENTLEMAN IS MR. FISK, SIR -- MR. FISK."

The cop gets it, is perplexed, and looks wonderingly from
Hutch to the butler, and back again. Both are very innocent.
The cop threateningly crosses to Billy and asks for his card.
Billy takes out card case and gives him one: Cop sees

INSERT MR. WILLIAM FISK UNIVERSITY CLUB

103 INT. BEDROOM Close shot Cop, girl, Hutch.
Cop ~~xxx~~ looks up from the card. Sold at last. He says,
smiling:

TITLE "SORRY I EMBARRASSED YE, MRS. FISK."

to the girl. At the Mrs. Fisk, she winces, but the cop doesn't
notice, as he has turned to Billy to say:

TITLE "I KNOW HOW IT IS, SIR. I HAD TO WIN ME OWN GIRL FIRST
AND WIN HER FOLKS AFTERWARDS."

Billy smiles. ~~Then cop tips his hat~~ The cop tips his hat
to the girl and is about to go, but Hutch stops him.

104 INT. BEDROOM Medium shot on all four.
The girl wondering why Hutch stops the cop. Hutch says to
the butler:

TITLE "A CIGAR FOR THE GENTLEMAN, TEWSON."

The butler nods and exits into library. Hutch reaches into
wallet, peels off a bill, and hands it to the cop. Cop thanks
him. Stands chatting with them.

105 ~~INTXX~~ EXT. APARTMENT HOUSE FULL SHOT NIGHT
Four crooks on sidewalk looking up at lighted window. Flash
window. They are wondering why the cop stays up there so
long. Hears something coming, and duck out of sight around
corner as

106 EXT. APARTMENT HOUSE Shot at curb.
Limousine pulls up to curb. Middle aged couple in evening
dress get out and enter apartment house.

107 INT. BEDROOM Medium shot Hutch, girl, cop.
Butler enters with cigar box. Cop takes cigar. Butler
lights it for him. Girl, anxious to get rid of her
guests, starts out the bedroom door. Cop follows.
Then Hutch, then butler.

108 INT. LIBRARY Full shot.
Procession out of bedroom door. Library should have several
other doors opening off. First girl enters in nightie and
wrap, then cop in full uniform, then Hutch in evening dress but
coatless, then butler in pajamas and dressing gown.
All stop in center of room as cop turns to Hutch and girl.

109 INT. LIBRARY Close shot on group.
Cop shakes hands with the girl, with Hutch, with the butler,
very impartially. Butler starts to show him out. Cop
says to Hutch and girl:

TITLE "A LONG LIFE AND A HAPPY ONE TO YE, AND MAY ALL YOUR TROUBLES
BE -- "

He stops short, and turns. All assume expressions of consterna-
tion as they hear:

110 INT. HALL (any floor will do, fake shot)
Feet of old gentleman and lady advancing toward camera.

111 INT. LIBRARY Medium shot on group.
The cop takes the cigar from his mouth ejaculating "Mother of
the girl exclaims:

TITLE "MY AUNT AND UNCLE"
and almost passes out. Hutch catches her and supports her.

112 INT. LIBRARY. MEDIUM SHOT AT OUTSIDE DOOR.
Door opens and aunt and uncle enter. Fine type of middle-
aged people. They stop, staring at

113 INT. LIBRARY Medium shot their angle.
Butler with cigar box in hand, Cop with freshly lighted cigar,
Hutch supporting the girl in her nightie.

114 INT. LIBRARY FULL SHOT.
Hutch shoves a chair under the girl and drops her like a hot potato as Aunt and Uncle cross the boom toward them. Butler conceals cigar box with comedy consternation. Cop and Hutch both busy thinking.

115 INT. LIBRARY Medium shot.
Cop winks at Hutch as aunt and uncle come in. Steps up to them and says, jerking his thumb toward Hutch:

TITLE "HE WON'T BOTHER THE YOUNG LADY NO MORE, SIR. I'M TAKIN' HIM ON THE TO THE STATION."

Hutch gets the title and smiles gratefully.

~~116 INT. LIBRARY Close shot, old couple.
Not born yesterday. Old man looks suspicious and old lady sniffs.~~

117 INT. LIBRARY Medium shot.
Hutch smiling and girl beaming thanks on the cop as he says gruffly to Hutch:

TITLE "GET YOUR COAT AND COME ALONG TO THE LOCKUP, ME LAD."

Hutch turns and exits, while the cop puffs on his cigar, pleased at getting the bridegroom out of an embarrassing situation. Aunt and Uncle look after Hutch, and then turn inquiringly to the girl.

118 INT. LIBRARY Closeup girl.
As she says:

TITLE "A DESPERATE BURGLAR -- HE BROKE INTO MY ROOM -- I CALLED THE POLICE."

119 INT. LIBRARY MEDIUM SHOT
The cop is a little bit puzzled that the old folks haven't recognized the man whom they objected to as a son-in-law, but approves the girl's stall. The old couple look at each other, then over to the cop, who nods "Yes," and the butler behind him also nods "Yes." Hutch enters the shot with his coat on. Has to touch the cop on the arm to call attention to his return. Cop takes his arm and starts to lead him off. Old man steps before them and stops the cop's exit.

120 INT. LIBRARY Close shot Hutch, cop, Uncle.
Uncle holds up his hand and stops the cop's exit with
Hutch. Cop looks at him inquiringly. Old man says:

TITLE "OFFICER, YOU AND THIS BURGLAR ARE ENTIRELY TOO FRIENDLY
TO SUIT ME."

The cop says "What do you mean?" The old man says calmly:

TITLE "IF YOU LET THIS MAN GETAWAY -- IF YOU DON'T JAIL HIM ON A
CHARGE OF BURGLARY -- I'LL HAVE THE COMMISSIONER BREAK YOU!"

The cop gets the title and his jaw falls.

121 INT. LIBRARY Medium shot.
Uncle delivers title and all show fear except Aunt, and Butler,
who doesn't yet know what it's all about. Hutch and the girl
look at each other, frightened. Cop gulps. Uncle waiting
sternly to see what he will do. Cop makes a helpless gesture
and says:

TITLE ~~XXXXXXXXXXXXXXXXXXXX~~ "I CAN'T JAIL THE LAD. HE'S ~~XXX~~ GOT
~~XXXXXXXX~~ A PERFECT RIGHT TO BE HERE."

The old folks look wonderingly at Hutch as they get the title.
The girl gasps and puts her hand to her heart (closeup).
She and Hutch look at each other fearfully -- it would seem
guiltily -- as they realize that the cop is going to spill the
story they told him.

122 INT. LIBRARY Close shot old folks and cop.
With a backward jerk of his thumb toward Hutch, the cop says:

TITLE "YOU COULD HAVE WORSE IN THE FAMILY, SIR. IT'S JUST THAT
HE WAS A LITTLE BIT TIMID ABOUT BREAKIN' THE NEWS OF THE WEDDIN'.

The old people get the title and exclaim, simultaneously, in
amazement:

TITLE "WHAT WEDDING?"

To which the cop replies simply:

TITLE "THEIRS."

The old folks get the title and are as astonished as they
can possibly put over to the camera.

123 INT. LIBRARY Close shot Hutch and girl.
They look at each other, aghast.

124 INT. LIBRARY MEDIUM SHOT. Hutch shrinks away from girl.
Hutch leaves girl and crosses to cop as the old lady comes
over to the girl. Very much wrought up. The old gentleman
crosses to the butler, who shows apprehension as he sees him
coming. Butler feels responsible for what the girl has done
while in his care -- but he has Hutch's money and can't explain
that she hasn't done it.

125 INT. LIBRARY Close shot aunt and girl.
Play for legitimate pathos. The old lady's eyes fill with
tears as she asks

TITLE "MY DEAR, IS THIS TRUE?"

126 INT. LIBRARY Close shot Hutch and cop.
Just a flash. She knows what will happen to Hutch if she
tells the truth.

127 INT. LIBRARY Aunt and girl as 125, continuation.
Girl looks back, knowing that Hutch will go to jail. She
tries to stall. Nods her head and says:

TITLE "YES -- I CAN'T EXPLAIN NOW -- PLEASE WAIT BEFORE JUDGING ME."

The old lady gets the title. She is hurt to the soul.
If there is any affront a girl can put upon the woman who
has been as a mother to her, it is to get married on the sly.
The old lady says simply:

TITLE "YOU WERE MARRIED -- WITHOUT ME. HOW COULD YOU BE SO CRUEL?"

She breaks down, sobbing in terrible grief. The girl tries
to comfort her, and the aunt pushes her away. Her heart is
broken.

128 INT. LIBRARY Close shot butler and uncle.
Uncle says: "How about this, Tewson." Frightened butler
says:

TITLE "THEY'RE MARRIED, SIR. I WAS THEIR WITNESS -- AND I KNOW HIS NAME."

Uncle looks at him as though he had gone crazy -- thinks he has. Butler realizes that he made a boner and shows comedy chagrin.

130 INT. LIBRARY Close shot girl and aunt.
Girl tries to comfort aunt, who again pushes her away.
Girl begins to cry too. Both women crying.
Girl exits, crying.

131 INT. LIBRARY Close shot Hutch and cop.
Cop very much affected at the grief going on. He takes off his cap and mops his forehead. Sidles out of the scene.

132 INT. LIBRARY Full shot. Girl crying sinks down in another chair.
Cop sneaking out at the door while Hutch, unconscious that the cop is deserting him, stands watching the grief of the ladies with much concern. Feels his responsibility for it terribly. Uncle crosses to aunt and pats her shoulder. Cop exits at door, relieved to get away.

133 INT. LIBRARY Close shot aunt and uncle.
Uncle patting her shoulder. She looks up at him. He soothes her and says:

TITLE "IT MUST HAVE BEEN LOVE AT FIRST SIGHT -- AND THAT'S A VERY WONDERFUL THING."

The old lady gets the suggestion and dries her eyes. Uncle says:

TITLE "WE SHOULDN'T SPOIL IT BY WITHHOLDING OUR FORGIVENESS."

The old lady thinks and nods. She loves the girl too much to let her know that the hurt will linger; she loves enough to forgive.

134 INT. LIBRARY PULL SHOT exits into her room. *
Aunt and Uncle as before. Girl crying ~~xxxxxxxxxxxx~~ Hutch
in foreground looks around for the cop and realizes that he
has sneaked out on him. Starts to sneak out himself.
The old gentleman calls him back as he is almost out. Hutch
turns and crosses to him, showing annoyance at failing to
escape.
* Make separate shot girl's exit.

135 INT. LIBRARY Medium shot.
Hutch comes up to old couple. Old gentleman takes his hand.
Old lady rises. Old gentleman says impressively:

TITLE "MY BOY, WE FORGIVE YOU."

This makes the situation worse for Hutch. He is too
astonished for speech. The old lady takes advantage of
his helplessness to kiss him forgivingly on the cheek.
He is adopted into the family -- the girl's choice makes him
acceptable to them. Both beam on him. Hutch says:

TITLE "BUT -- LET ME EXPLAIN --"

The old ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ lady interrupts him with a
protesting gesture and says:

TITLE "IT'S BEEN A VERY TRYING EVENING -- YOU MAY TELL ME ALL ABOUT
IT TOMORROW."

and smiles sweetly. He makes another protesting gesture, but
she bids him good-night sweetly.

136 INT. LIBRARY Pull shot.
The old gentleman restrains Hutch as he turns to the old
lady, who smiles again and goes toward her room. Hutch turns
to the old gentleman with another attempt to explain. Says
"Let me tell you --" and so on. Uncle puts his arm around
Hutch's shoulders and begins to walk him away, shaking his
head and refusing to listen.

137 INT. BEDROOM Close shot at door.
We should not realize for the moment that this is the bedroom.
Framed in the door are Hutch and the uncle walking toward
camera. They pass through the door. Uncle takes his arm
from around Hutch's shoulders and says:

TITLE "YOUR AUNT IS STILL AGITATED -- SO OF COURSE YOU'LL EXCUSE ME."

Hutch nods automatically. Uncle exits, closing the door behind
him. Hutch facing closed door.

138 INT. BEDROOM Full shot.
The girl has thrown herself down on the bed to cry. Now she raises herself up, looking at Hutch. He turns from the door and is amazed to find himself back in the bedroom. He and the girl look at each other, both thinking "This is one hell of a fix!" Both sigh.

138A

139 EXT. APARTMENT HOUSE Medium shot front. NIGHT.
The cop comes down the steps, shakes his head, and exits briskly.

140 EXT. STREET NIGHT MEDIUM SHOT. *Roof—*
On opposite side of street, the crooks come out of hiding. Watch the cop off. Little Eva turns to Clark and says:

TITLE "THE COP LEFT ALONE, SO SHE MUST HAVE KILLED THE FISH."

Clark nods and replies:

TITLE "AS SOON AS HER LIGHT GOES OUT, THE BONDS ARE OURS!"

And they put their heads together.

141 INT. BEDROOM Close shot Hutch and girl.
She looks over at him accusingly and says:

TITLE "YOU'VE COMPROMISED ME TERRIBLY."

Hutch nods and says "I'm sorry." The girl begins to cry again. Hutch shows great distress and uneasiness. Acts very nervous. The girl lifts her tearful face and looks at him reproachfully. He hands her a clean handkerchief. The girl, who had looked to him for some way out of the dilemma, glares at the handkerchief scornfully and throws it down.

142 INT. BEDROOM MEDIUM SHOT.
Girl rises from bed and crosses to Hutch. She says:

TITLE "DON'T YOU UNDERSTAND THAT YOU'VE RUINED MY LIFE?"

Hutch shakes his head. He can't see that it's so serious.
The girl says vehemently:

TITLE "YOU DON'T KNOW THAT I AM MARRIED TO YOU?"

She finishes the title forcefully.

143 INT. BEDROOM CLOSE SHOT HUTCH
He looks at her with disbelief, then smiles with superior
pity as he says:

TITLE "I'VE HEARD OF PEOPLE TELLING A STORY SO OFTEN THAT THEY
FINALLY BELIEVED IT THEMSELVES."

He finishes the title, amused.

144 INT. BEDROOM Close shot both. (Make individual closeups)
The girl makes a petulant gesture of impatience and says:

TITLE "IF TWO PEOPLE CLAIM PUBLICLY TO BE MARRIED -- THEY ARE
LEGALLY HUSBAND AND WIFE IN THIS STATE."

Hutch gets the title. Shows genuine shock. Whistles.
Looks at her and asks after a long pause:

TITLE "THEN YOU ARE MY WIFE?"

The girl nods. Hutch slowly thinks that it isn't so bad after
all. Smiles with delighted amazement. Girl, not noticing
his pleasure at the idea that they are really married, says:

TITLE "AND I'LL HAVE TO GET A DIVORCE ~~FROM YOU~~ ^{FROM} YOU!"

Hutch gets the title and his hopes are dashed. His face
shows abrupt disappointment. As soon as he learns that a
beautiful girl is his wife, she announces divorce. Tough
luck. He takes out his watch and starts as he notes the
time.

145 INT. BEDROOM Medium shot.
Hutch says "I must go, then," and starts out. Girl looks after him, smiling. At the door he stops and turns. She stops smiling and frowns. Doesn't want him to see that she likes him. He says good night and she bows coldly. He exits.

146 INT. LIBRARY FULL SHOT
Old gentleman on, still in evening dress, pouring himself a nightcap at sideboard. Looks up in surprise as Hutch enters from bedroom. Old gentleman looks at him, smiles, and beckons him over.

sends Butler for pajamas
147 INT. LIBRARY Close shot both at buffet.
Uncle offers Hutch a drink, which he refuses. With gesture toward door, explains that he must go. Uncle says:

TITLE "MY BOY, I CAN'T ALLOW YOU TO LEAVE AT THIS HOUR." ~~Uncle~~

Hutch says lamely "I haven't any night things." Old gentleman says "But I'll fix you up with my own." Does a little business of measuring Hutch, assures him things will fit, and exits toward another of the many doors opening off library.

*Leads Hutch back
Hall puts Hutch in*

148 INT. LIBRARY Medium shot, Hutch, bedroom door in b.g.
Hutch looks after old ~~young~~ gentleman, shows worry and comedy embarrassment, and abruptly darts back into bedroom.

149 INT. BEDROOM Full shot.
Girl sitting on bed and thinking of Hutch. She starts as the door opens and he enters abruptly. Looks at him with amazement as he shows relief, crosses to bed, picks up handkerchief from floor and wipes his brow with it.

150 INT. BEDROOM Close shot Hutch and girl.
She looks at him and asks:

TITLE "AREN'T YOU EVER GOING?"

He indicates back over his shoulder and replies:

TITLE "DO YOU WANT ME TO TELL YOUR UNCLE THAT WE'RE GETTING
DIVORCED?"

She gets the idea, gasps, and says:

TITLE "INDEED, NO -- WE'VE HAD ENOUGH FAMILY SCENES FOR TONIGHT."

Hutch makes a helpless gesture and says:

TITLE "THEN I'LL HAVE TO WAIT HERE TILL HE RETIRES."

The girl gets the idea and shows embarrassment.

151 INT. ~~Hutch~~ Full shot.
Old gentleman reappears with pajamas on his arm, looks around
for Hutch, wonders what has become of him, and crosses to
bedroom door. He taps and calls "Mr. Fisk."

152 INT. BEDROOM Medium shot Hutch and girl.
Hutch hears voice and tap. Crosses and opens door. Girl
watching sees old gentleman hand Hutch pajamas. She shows
comedy shock and embarrassment as he turns facing her with
pajamas on his arm. He stares at them, drops them on table,
and covers them decently with newspaper. Turns to face her.

153 INT. BEDROOM Closeup Hutch.
(Censors can cut right to this from end of #150)
He shrugs his shoulders helplessly and asks:

TITLE "WHAT ARE WE GOING TO DO?"

He finishes the title.

154 INT. BEDROOM Medium shot.
Girl gets the title, looks at him coolly, walks across room to comfortable chair, sits down, and picks up a book. Hutch's face expresses amusement at her treatment of him. He crosses to chair facing the opposite way, and sits down. Picks up a book. As he settles himself

FADE OUT.

TITLE DAWN.

155 EXT. ^{Roof} Opposite apartment house. Grey lighting.
Crooks on as before. Sitting on apartment house steps. Girl has fallen asleep in one corner. Two thugs watching pennies in background. Clark sits patiently watching, looking up at

156 EXT. APARTMENT HOUSE WINDOW
Exterior of apartment house with one lone window lighted. The girl's bedroom window. Dissolve this shot into

157 INT. BEDROOM Full shot.
Hutch looks up from his book, rises, and crosses to girl. Looks down at her.

158 INT. BEDROOM Close shot.
Hutch wouldn't take advantage of her and kiss her, but the temptation is there. She is very beautiful in a carefully studied shot. He ~~manually~~ gently takes cover from bed and spreads it (or a blanket from foot of bed) around her.

159 INT. BEDROOM FULL SHOT *Light out*
Hutch steps back from girl, takes a last look at her, and tiptoes to electric light switch. Room goes very dark as he presses switch, but not absolutely black. We see him dimly as he exits. —

160 EXT. STREET Medium shot crooks. Very dull dawn light. Clark, watching the window, gives an exclamation of satisfaction. Turns and calls the attention of the others to the darkened window. ~~His~~ The girl awakes and joins them as they rise. Clark indicates the house they have been watching and says:

TITLE "SHE'LL BE ASLEEP BY THE TIME WE GET INTO THE LIBRARY."

The two crooks nod. Clark crosses to the girl.

161 EXT. STREET Close shot Clark and girl. Clark crosses to her and gives orders:

TITLE "HAVE THE GARAGE SEND A TOURING CAR AND A TAXI FOR THE GETAWAY. AND SEE THAT THE SPEED BOAT IS READY AT THE DOCK."

She nods.

162 EXT. ~~STREET~~ ^{Back} FULL SHOT. Clark picks one of the crooks to accompany him and sends the other off with the girl. Girl and one crook go one way. Other crook and Clark start toward the house. Have this crook the one who carries the most menace.

163 INT. LIBRARY Full shot. Dark. The room is dark, but with a suggestion of dawn behind the drawn curtains. Billy backing cautiously toward, and thru, a door opening off.

164 INT. BEDROOM NO. 2 Dark with shades down and little light showing around shades. Close shot Billy backing in at door.

165 INT. BEDROOM NO. 2 Full shot. Old gentleman sits up in bed and looks at Billy as he backs into room. Billy turns, facing him. Old gentleman says

TITLE "DOWN THE HALL -- SECOND DOOR TO YOUR RIGHT."

and rolls over. Billy exits hastily.

166 INT. LIBRARY Full shot.
Billy crosses library, opens largest door, and vanishes down dark hallway.

167 EXT. APARTMENT HOUSE Faint dawn light.
Crooks coming down apartment house fire escape from the roof. Clark and burly crook.

168 INT. LIBRARY Full shot toward window.
Crooks pull shade to one side and enter through window. Shade falls back into place leaving library dark as before. Tense action. Crooks stand still and listen to

169 INT. HALLWAY At door opening off.
Very dimly seen. Billy comes in and opens door. Opening door shows light of dawn coming in at bathroom window and revealing one of the salient details whereby we recognize that Billy was directed to the bathroom.

170 INT. HALLWAY Close shot.
Billy rips out a curse, turns, and exits down dark hallway.

171 INT. LIBRARY Medium shot crooks.
Clark puts up a warning hand. Both listen as

172 INT. HALLWAY Dark.
Billy comes to another door, opens it cautiously, and looks thru. Over his shoulder we recognize details of foyer hall. At last the exit! Billy crosses through with an exclamation of relief. Closes door after him.

Crooks enters Library window - go into hall to make sure every one asleep -

173 INT. ~~MAK~~ LIBRARY Full shot. *we look send to hall to see if all in sleep*
Crooks crosses dark library. Clark goes to girl's door and opens it cautiously.

174 INT. BEDROOM Close shot girl in chair. *she awakes thinking exits after looking for sketch,*
Library They hide - we say's the boys are here
what he'll betray her self
175 INT. BEDROOM Close shot her angle.
Just her door slowly opening.

176 INT. BEDROOM Closeup girl.
Slowly she smiles, then says:

TITLE "SO YOU'RE BACK AGAIN?"

Finishes title and waits for answer.

LIBRARY
177 INT. ~~BEDROOM~~ Medium shot.
Clark motioning burly crook to get back. Burly crook crosses and steps behind hall door which Billy left open. He is concealed from camera.

178 INT. BEDROOM Medium shot.
Girl listening to footsteps of burly crook, sighs, and says:

TITLE "IF YOU CAN'T FIND YOUR WAY OUT, I'LL SHOW YOU THE FRONT DOOR MYSELF."

She finishes title and exits from bedroom.

179

INT. LIBRARY Full shot.
Girl enters from bedroom. Surprised to find no one visible in library, where a moment ago she heard Hutch's footsteps. Crosses by open door. Crooks arms reach out suddenly and ~~seize~~ seize her. (make closeup). He yanks her out of sight behind door and we do not know exactly what happens to her. Clark steps out from behind another of the closed doors and runs across to the table.

she sees Crook makes a bee line for Bonds - they hold her find same after they find skin she yells -

180

INT. LIBRARY Close shot Clark.
He opens the table drawer, takes out large package of papers, shows satisfaction at finding the bonds, and gives an order over his shoulder.

Two shots Hutch out side one he hears

181

INT. LIBRARY Full shot.
Clark, bonds in his hand, crosses swiftly to fire escape window. Crook who held girl behind the door runs after him. As both exit, girl rushes out from behind door, screaming.

182

EXT. APARTMENT HOUSE Close shot at street door.
Billy is just leaving the apartment house. Smiling as he steps through door. Just before it closes, he hears the girl screaming. He turns, runs thru the door, and exits into the apartment house.

183

EXT. APARTMENT HOUSE Full shot. Dawn light.
Showing crooks coming out on fire escape and starting down just as Billy on street turns and dashes back in. Crooks run down fire escape and drop last story to street. Girl screaming from her window.

184

INT. HALLWAY Still rather dark.
Billy rushing in and trying door, which has locked after him. He pounds on the door.

185 INT. LIBRARY Close shot.
Girl screaming at window hears Billy at door. She turns
and rushes away toward the door.

186 EXT. APARTMENT HOUSE Medium shot.
Crooks drop to street and run out past camera, heading
across the street.

187 INT. HALLWAY CLOSE SHOT.
Billy pounding on the door. Girl opens it and says,
very excited:

TITLE "THEY GOT THE BONDS!"

Billy gets the title, turns and rushes out. She
looks after him, closes door hastily to run to window.

188 INT. LIBRARY FULL SHOT
As girl comes from outside door all the other doors begin
to open and emit people. The old man in nightshirt.
Old lady in nightshirt. Butler in pajamas and dressing
gown. She explains.

190 EXT. STREET Medium shot touring car and taxi, at curb.
Little Eva on with other crook and taxi driver.
Driver apparently one of the gang. Cars with engines
running. Clark runs in and orders Eva:

TITLE "YOU SIT HERE IN THE TAXI AND SEE WHAT THE COPS DO!"

She nods. He jumps into touring car and is off with
both of his huskies.

191 INT. LIBRARY Full shot.
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
Girl finishes explaining about the bonds. All rush to windows.

192 EXT. STREET Medium shot on taxi.
Little Eva and driver. Eva says:

TITLE "YOU BETTER MAKE CHANGING A TIRE."

The driver nods and goes to rear of car as Eva climbs in.

193 EXT. STREET Full shot.
Hutch comes out of apartment house door and runs down street. Looks down street. Sees:

194 EXT. STREET Long shot.
Touring car turning corner.

195 EXT. STREET Full shot.
Hutch rushes across to taxi, and jumps in.

196 EXT. STREET Close shot at rear of taxi.
Showing rear end and one side. Driver at rear has unfastened spare tire. Takes hold of it with both hands to remove it. As he does so, Hutch starts taxi and jumps it out, leaving driver with tire in hands. Driver looks after the taxi with comedy goofy puzzled expression.

197
to
207

AD LIB CHASE Make chase first, then make shots showing crook girl inside taxi. Where taxi has taken a bump, show her hitting the ceiling. Show her thrown from side to side at the curves. Hurled against front of taxi when Hutch jams on brakes. Punish her properly. She is very much frightened all the while. Hutch should turn, recognize her, smile, and pile on the punishment.

Speed cop joins chase, which ends at wharf.
Hutch turns girl over to cop.

Drawbridge

208 EXT. WHARF Crooks car arrives, they jump out and run toward water.

209 EXT. WHARF
~~hunch~~ Grooks run through scene toward boat.

210 EXT. WHARF
Hutch arrives in taxi with motorcycle cop after him.
Hutch stops and cop pulls up.

211 EXT. WHARF Close shot.
Hutch shows cop his card or some other credential.
Tells him the girl's a crook. Cop seizes girl and exits
with her as Hutch runs toward water.

212 EXT. WHARF with motorboat.
Crooks enter boat, start engines. Last crook loosens mooring
line and drops it in water as he jumps.
*throws off coat other crook takes bonds - into
jacket -*

213 EXT. WHARF Pull shot.
Hutch rushes in as boat starts. ~~Bohza~~ Dives and seizes
trailing rope as boat is off.

215 EXT. WATER SHOTS - Hutch trailing behind boat. Boat
gathering speed. Hutch trailing at high speed. Man
to cuts rope with "good-bye to you!" title or business.
220 Hutch swims ashore and runs out away from camera.

221
to
230

EXT. WHARF and WATERFRONT

Hutch rushes in to cop's motorcycle, mounts, and rides out.
Make sequence establishing that he is riding along the
waterfront paralleling course of boat. He leaps from
bridge into speeding boat.

Cop comes up girl trying to
get away - Cop after her
Hutch Motorcycle Chase
jump -

fight in boat, Hutch
killed Crook on board -
on shore fight - at

Boat - other Crook takes
boat sailing finds bond
gone puts her face he knows.
Boat around -

Extra shots Cop and girl on road
or Car -

Boat to beach - Crook gets
bond, leaves Hutch and other
Crook fighting -

231
to
240

Fight on speeding motor boat. Clark pulls a gun and fires once as Hutch takes it from him. Closeup shows bullet hitting gas tank and gas spouting out. Hutch gets bonds and leaps just as boat blows up.

(Note: for explosion, mount compo board outline of motorboat on old skiff or boat and tow at end of long cable.)

As Cof rif - he can't get
back to boat. runs Hutch
~~500 ft~~ ^{500 ft} fight
turns back once to Cof starts
after other - fight on Cliff
fall - bubbles coming in
Hutch rif with Bonds in
mouth - swims to shore
Hade

242 EXT. WATER Close shot Hutch.
He is smiling as he swims with the bonds in his hand.
Fade out.

TITLE LOVE COMES UNBIDDEN, UNASKED, OFTEN UNREALIZED UNTIL
IT SEEMS TOO LATE.

243 INT. LIBRARY Medium shot.
Girl crying in the old lady's arms. It is much later,
about eight A.M. Both are dressed in morning costume.
Uncle and butler, dressed for the day, are on. Uncle
walking up and down impatiently. Butler crosses to
buffet and takes a drink, not surreptitiously, but quite
openly. He needs it for his nerves. All start and
turn, and girl rushes to 'phone, as

244 INT. LIBRARY Close shot 'phone ringing.

245 INT. LIBRARY Medium shot at 'phone
Girl rushes in, followed by others. She picks up 'phone,
asks questions, etc., as others stand around showing tension.
Girl wilts, puts down 'phone, and turns away with tragic
face. Uncle asks an awed question; girl replies:

TITLE "THE EXPLOSION KILLED EVERYONE IN THE BOAT. THE HARBOR
POLICE HAVE GIVEN UP HOPE." *They hope him will be
located. Hutch*

The old lady makes a pitying exclamation and the girl
breaks down in her arms.

246 INT. LIBRARY Full shot.
As before. Flash doorbell ringing or Hutch's finger pushing
outside button. Butler exits down hall to answer door.
Girl crying in old lady's arms, Uncle very much agitated,
etc. Uncle crosses and tries to comfort the girl. Old
lady warns him away. Butler enters, rushing in, too excited
to talk, pointing to door. All look as:

247 INT. LIBRARY Close shot.
Hutch, smiling, enters from outside door. Dressed for morning.
Loses his smile as he sees the grief he has caused.

248 INT. LIBRARY Medium shot.
Half unbelieving, the girl, old lady, and uncle enter to
Hutch. Hutch looks at their distress and says:

TITLE "I'D NO IDEA YOU'D BE WORRIED ABOUT ME, OR I WOULDN'T HAVE
STOPPED AT MY ROOMS TO CHANGE."

He finishes the title, and as he does so, holds out the
package of bonds to the girl. She takes them, looks at them,
and says: "You got them back?" Hutch smiles and says "Yes."
The old gentleman rushes up and shakes hands with him.
The old lady too. The girl looks down at the bonds, then
over at Hutch.

249 INT. LIBRARY Close shot old gentleman and lady.
He says to her:

TITLE "A SON IN LAW TO BE PROUD OF, MY DEAR!"

She nods, smiling.

250 INT. LIBRARY Close shot Hutch and girl.
They get the title. She looks down guiltily. Hutch looks
at her and then other at the others. Then looks off
meaningly, giving them "the office" in polite fashion.

251 INT. LIBRARY Full shot.
Uncle and aunt exit smiling. Butler stays, busy in background,
unnoticed. Hutch crosses to girl and takes her hands.
Butler watches.

252 INT. LIBRARY Close shot Hutch and girl.
Tears show still on her face. Hutch says tenderly:

TITLE "I DIDN'T THINK YOU CARED."

The girl flushes, but steps closer. Hutch says:

TITLE "I DIDN'T THINK ANYONE COULD FALL IN LOVE AT FIRST SIGHT --
EXCEPT MYSELF."

The girl's hands creep up his sleeve to his shoulder.
Hutch smiles down at her. She says:

TITLE "WE CAN SLIP DOWN TO CITY HALL QUIETLY -- AND THEY'LL NEVER
KNOW THE DIFFERENCE."

Hutch gets the title and nods. They bend closer. Just
as they are about to kiss.

253 INT. LIBRARY Medium shot.
Hutch and girl just about to kiss. Butler enters and
touches Hutch on the sleeve. Hutch and girl turn to
butler, who says:

TITLE "MAY I GO ALONG, SIR -- SO I CAN TRUTHFULLY SAY I WAS
YOUR WITNESS?"

Hutch and the girl both laugh. As each of them takes a
hand of the old butler, we

END

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